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against reason and artificiality as its corrupters" (p. 94). Then let us try out the question of Warton's "revolt" on just this ground where Miss Rinaker says it is most apparent. In the *Observations on the Faerie Queene* Warton writes: "Nothing is more absurd or useless than the panegyric comments of those, who criticise from the imagination rather than from the judgment, who exert their admiration instead of their reason, and discover more of enthusiasm than discernment." Never, surely, was there a milder revolutionist, never a more tender iconoclast or a more rational antagonist of reason. The fact is that in matters critical Warton was a compromiser, a balancer of old and new. In other things he was positively reactionary. Revolt simply was not in him. And just because he argued for reason as well as for imagination, just because he saw that reason is not, as Miss Rinaker implies it is, the corrupter of poetry, he will seem to many a far larger and better man than his most impassioned apologist, "discovering more enthusiasm than discernment," has made him out to be.

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THE LIFE AND ROMANCES OF MRS. ELIZA HAYWOOD.

By George Frisbie Whicher, Ph. D., Columbia University Press, 1915, pp. xi+210.

Although Mrs. Haywood was once read and admired by a large public, unfortunately for her memory the most certain of her claims to immortality is the malodorous treatment given her by Pope. Even the wasp of Twickenham outdid himself in malignity and obscenity in that passage of the *Dunciad* beginning,

See in the circle next, *Eliza* placed.

Whatever additional recollection the ordinary reader has of Mrs. Haywood is probably due to Scott's sarcastic dismissal of the "whole Jemmy and Jenny Jessamy tribe", and the similar contempt of Coleridge and Thackeray for "Jemmy Jessamy stuff." Along with the vast bulk of her work, which is deservedly forgotten, have gone also the *Female Spectator* and a few other pieces worthy of a somewhat better fate.

The task of striking a balance between the estimate of her contemporary followers and the permanent value of her work is beset with peculiar dangers. The specialist is likely to lose his sense of proportion and assign to the subject of his investigation undue importance. Into this fault there is slight danger of Dr. Whicher's falling: he is saved by a keen sense of humor, which, along with other agreeable qualities of style, makes his book delightful reading. If he fails at all in the way of justice, he

undervalues Mrs. Haywood; it is not certain that he has made the most of the few claims that might be advanced for her on historical grounds.

The material of the book is conveniently classified under the following chapter headings: "Eliza Haywood's Life," "Short Romances of Passion," "The Duncan Campbell Pamphlets," "Secret Histories and Scandal Novels," "The Heroine of 'The Dunciad,'" "Letters and Essays," "Later Fiction", "The Domestic Novel," "Conclusion," "Bibliography," and "Chronological List." The writer found his material scanty only in the case of Mrs. Haywood's biography. The exact date of her birth, her maiden name, her whereabouts immediately after her elopement from her husband, and the work produced during the ten years after Pope's attack are matters that apparently cannot be absolutely settled. In the other divisions of the book the material to be treated is distractingly abundant. The *Biographia Dramatica* would not be far wrong even today in singling out the "Divine Eliza" as "the most voluminous female writer this kingdom ever produced." In quantity her work is a respectable second to that of her contemporary Defoe.

Curiously enough, however, it presents comparatively few nice questions in regard to authorship and dates. The most interesting one of these relates to the authorship of two of the Duncan Campbell pamphlets. *The Dumb Projector* (1725) has been attributed both to Defoe and to Mrs. Haywood. Dr. Whicher is undoubtedly correct in assigning it (pp. 83-4) to Mrs. Haywood, who the year before had published *A Spy upon the Conjurer*. The other pamphlet in question is *Secret Memoirs of the late Mr. Duncan Campbell* (1732). Students will, I think, accept Dr. Whicher's conclusion: "At least a cautious critic can say that there is no inherent improbability in the theory that Defoe with journalistic instinct, thinking that Campbell's death in 1730 might stimulate public interest in the wizard, had drafted in the rough the manuscript of a new biography, but was prevented by the troubles of his last days from completing it; that after his death the manuscript fell into the hands of Mrs. Haywood, or perhaps was given to her by the publishers Millan and Chrichley to finish; that she revised the material already written, supplemented it with new and old matter of her own, composed a packet of Original Letters, and sent the volume to press." (pp. 88-9).

There are two important corrections made by the author. He calls attention (p. 119, note) to Professor Lounsbury's confusion (*The Text of Shakespeare*, 287) of *Memoirs of Lilliput*, octavo, printed in 1727 and *A Cursory View of the History of Lilliput for the last forty-three years*, 8 vo. 1727. He makes it evident also (p. 127) that the same critic (*The Text of Shakespeare*, 275) underestimated the damage done to Mrs. Haywood by Pope's brutal attacks in the *Dunciad*. It is true that her most success-

ful books were produced afterwards; but before that time, she had fallen into disrepute as a popular writer, and had regained her standing only after several years of struggle when she was forced to various shifts, including anonymous publication. In opposing Dunlop's view that *Betsy Thoughtless* probably suggested to Miss Burney the general plan of *Evelina* (pp. 161-2), the author's reasoning is less trustworthy: the resemblances which he readily admits constitute pretty strong grounds for the belief that Miss Burney knew the earlier novel.

Summing up the historical value of Mrs. Haywood's work, Dr. Whicher finds in her long novels, including even *Betsy Thoughtless*, little that contributed to the technique of English fiction. "She was never able to apprehend the full possibilities of the newer fiction, and her success as a novelist was only an evidence of her ability to create the image of a literary form without mastering its technique" (p. 169). Her *romans à clef* contributed something, he thinks, to the democratic spirit of such novels as *Pamela* by representing the aristocracy as the "vilest and silliest part of the nation." Probably, however, the most abiding result of Mrs. Haywood's literary experiments came from the "amatory romances and scandal novels." In spite of their melodramatic exaggeration of the tender passion, they added an element to the novel of manners. They at least attempt to analyze the workings of the mind under the stress of great emotions. Occasionally they are successful and thus anticipate the analytical method of Richardson. "Both romance and realism were woven into the intricate web of the Richardsonian novel, and the contribution of Mrs. Haywood deserves to be remembered if only because she supplied the one element missing in Defoe's masterpieces." (p. 76.)

Unless Dr. Whicher's general estimate minimizes the importance of Mrs. Haywood's periodical essays, it is, I think, quite acceptable. The book serves a very useful purpose by presenting the facts in regard to Mrs. Haywood herself, and is even more valuable as throwing light on various aspects of English literature during the thirty-six years of her activity as an author.

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NOTE:—In Dr. Withington's article, *After the Manner of Italy*, (Jour. of Eng. Germ. Philol. XV, 3, 423 ff.) *Les Masques Anglais*, Paris, 1909, is attributed to Paul Reyher, instead of Paul Reyher. Dr. Withington was in Belgium while his article was going through the press.